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ABSTRACT

The development, testing, and classroom use of an instructional module for teaching French intonation patterns to beginning students are described. The module begins with the "accent tonique," the simplest of French intonation patterns, which the student must learn to detect and imitate in progressively more difficult combinations before going on to learn the more varied imperative and interrogative patterns. The rationale for the approach; performance skills objectives; a description of the pilot study in a public school system; both an instructor's guide and a student's guide; a list of classroom instructional materials; criterion-referenced tests (with answers) for each of the objectives; and suggestions for preinstructional, practice, and follow-through activities are included. (MSE)

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A SYSTEMATIC APPROACH TO TEACHING DECLARATIVE AND INTERROGATIVE INTONATION PATTERNS IN FRENCH

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RATIONALE FOR THE TOPIC

Audio-tapes, records, motion pictures and videotapes attempt to bring more authenticity into the French classroom, but some of these media use speech that is prefabricated, mechanical, and unimaginative. A close examination and a judicious adoption of a superior textbook should alleviate the discrepancies noted, but adoption procedures at the secondary level often allow instructors to select texts from an already established list. Therefore, we have come full circle; the agent for change must be the teacher. Often, he or she must provide the conciseness and precision of French pronunciation to the secondary student without audio-visual equipment and software. He or she must be accurate and enthused enough to encourage student imitation of correct speech patterns. Many instructors have more or less studied the phonological system and have developed an accurate pronunciation. The supra-segmental system, however, eludes many teachers with limited training. Acquiring near-native intonation is often more difficult than learning pronunciation especially when a language such as French is capable of emotive tones and pitches alien to English-speaking students. This section will discuss the rationale of teaching the imperative and declarative intonational systems in French I classes. An implication of this rationale is that teachers can be reviewed in basic phonetics through such a module.

In terms of the stability of content and its parameters, there is little reason not to include a more detailed analysis of imperative and declarative patterns. It is true that languages do not remain perfectly static over extended periods of time. Phonology is more likely to experience change or variance. Articulatory economy imposes phonemic shifts and often suprasegmentals alter. There is, however, more constancy in the so-called French accent in the Francophonic world. The same general pattern, with minor alterations, used in Lille is also used in Brussels, Montréal, Geneva, Dakar, and Port-au-Prince. French dialects, such as Haitian Creole and Louisiana French, have semantic and phonemic variances, but a so-called French accent is unmistakeable. One does not have to be a linguist to detect the slightest French accent in the English-speaking world.

Also, the imperative and declarative patterns for French I students present a reasonable instructional module for a traditional classroom. Interrogative patterns must be limited to the most basic patterns. Interrogative patterns involve inversion, interrogative adverbs, pronouns, and adjectives, the use of est-ce-que and qu'est-ce que; the more complex and time consuming structures will not be a part of this module.

In terms of the difficulty of the intended module, intonation has been established for some time as a neglected area, and a source of amusement to the French-speaking person who often confronts American-accented French. In order to eliminate some of the difficulties that result from acquiring a reasonably accurate pattern, this module begins with the simplest competencies and progresses toward the more complex skills until the terminal behavior is accomplished. It is only when the student possesses sufficient command of the simple accent tonique used in declarative sentences, is he or she able to skillfully detect and imitate the enunciative and imperative patterns which require more careful scrutiny. It is the very act of learning the simple competencies and transferring them to other competencies that the learning of intonation is facilitated. Also, the sequencing of skills from lower simple competencies to higher complex competencies is superior to random sequencing of skills.

Arrangements have been made with a French I instructor in the Fayette County (KY) Public Schools to test the materials developed for this module. This instructor has expressed the need for such instruction within the context of her regular instruction. She can specify other areas pertinent to this problem and to the utilization of this module. Her students are well suited for this instructional system because of the open enrollment concept used in the middle school, the above average reading ability of the students, the high motivation, and the normal progress to date in French I.

Last of all, the author of this module has access to competent experts at the University of Kentucky. Any lack of expertise on the part of the author of this module can be easily rectified by Dr. Jean D. Charron, who has a wide range of experiences in teaching French, French Education, and instructional design. Dr. Charron is my native informant.

SOURCES CONSULTED

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TOPIC AREA

Instructional Goal: Given a program of instruction on French intonation patters, the French One student will be able to detect aurally and imitate orally declarative, imperative, and interrogative patterns in French sentences by recording a paragraph or a dialogue for the teacher.

The teaching of French intonation patters has proven to be a major deficiency in the instructional system used in secondary public schools. Many students continue to emerge from several years of instruction with an Americanized version of the French suprasegmental system. Since my module has a time limitation, only basic declarative, interrogative, and imperative patterns can be addressed within the time factor.

The entry behaviors or prerequisite learning experiences include the identification of nouns, verbs, adverbs, and adjectives. These experiences form the lexical parameters of the exercises and of the instruction. This module begins with the accent tonique, the simplest of French patterns. The student learns to detect and imitate sequentially this pattern in unitary, binary, tertiary and greater groups, and finally in the groupe rhythmique. This last competency is required of the learner before he or she can easily progress to the more varied intonation used in imperative and interrogative patterns. The completion of these last two objectives form the terminal objective.

RATIONALE FOR METHODOLOGY
DESCRIPTION OF RELATIONSHIP AMONG SUBSKILLS
INSTRUCTIONAL ANALYSIS CHART

The sequencing arrangement of instructional experiences in accordance with the order in which competencies should be learned present several approaches. However, the methodology used in this module present a hierarchical approach to instructional analysis. This is based upon the assumption that the various enabling objectives are dependent one upon the other, and that there is a developing hierarchy of skills. This section of the module will explore the rationale for the methodology selected and describe the relationship among subskills.

The steps of determining the appropriate sequence of instruction involve what type of skills are to be sequenced, and in what order should the sequence exist. These steps reflect upon the methodology and the relationships among skills. First of all, the primary purpose of this module is to teach intonation patterns, a task that requires the accummulation of several intellectual skills that are dependent upon one another and that facilitate the learning of each skill through their interdependency. This conclusion is arrived at by asking the question,"What would the student have to know in order to develop these intonation patterns?" The response to this question identifies a list of enabling objectives or subordinate skills which represent demonstrable skills or entry behaviors as well as skills that are to become demonstrable after instruction. At this point, definitions that need to be clarified, and the attendant skills are tested using the aforementioned question as to their legitimacy. Also, a backward procedure is used to identify the sequence of skills from the most complex downward toward the simplest in this hierarchy of skills. The suborders of competencies grow increasingly simple until one reaches the constraining

end point of the entry behaviors.

Last of all, this process has another dimension in that irrelevant competencies are continuously being discarded as they prove unrelated to the terminal objective. This occurs as you progress downward in the hierarchy, and as a checking procedure, one progresses upward again toward the terminal objective.

In summary, the rationale for my methodology involve four major steps:

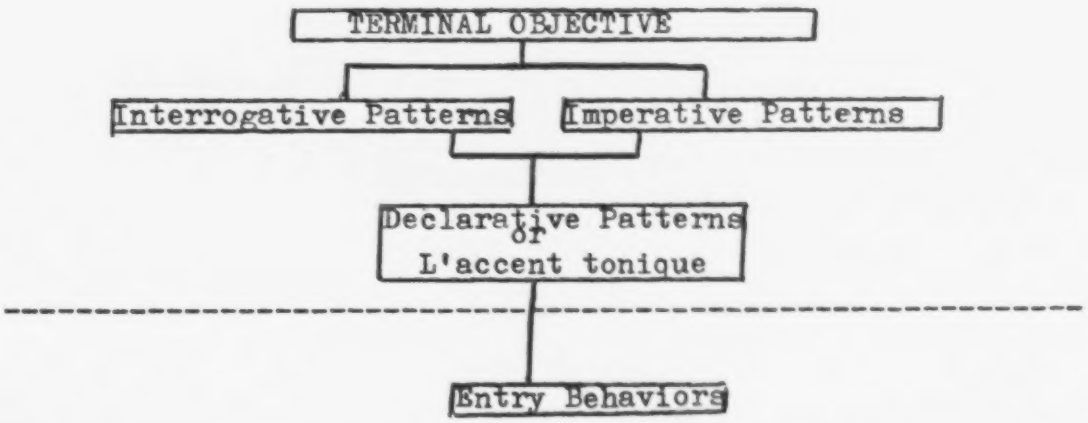
Step One: Identify the terminal objective--detect aurally and imitate orally declarative, imperative, and interrogative patterns in French sentences.

Step Two: Identify learner entry behaviors--learner entry behavior involves the most basic skills that enable the learner to proceed into the instructional module. The entry behaviors for this module include the identification of nouns, pronouns, verbs, adverbs, and adjectives or the lexical units that make up the French sentence. Without such skills the learner will be unable to determine the junctures or boundaries between French words, and to hear the signals that speech has ended as terminal and pitch contours. The terminal and pitch contours determine also the contrast between declarative, imperative, and yes or-no questions, and therefore, are closely identified with the terminal objectives. In addition, French often combines syntactic stress with syntactic devices such as word order, emphatic forms of pronouns, and the use of c'est. . .qui or c'est. . . que. The French language can use stress contours on a word by simply maneuvering it away from the extremes of a phrase into the place where the highest pitch occurs. For example: C'est ici que Robert habite. The highest pitch is on "ici." The ability to identify this word as a particular lexical unit signals the stress or pitch contours both upon this word, and also upon the primary juncture of this sentence. It goes without saying that the part of speech also is a determinant of word stress. The syntactic structure and the

stress is quite different for Enlevez-vous than for Vous enlevez. The stress is on the last syllable containing a vocalic sound, but the intonation pattern differs because one sentence is imperative and the last sentence is declarative. The learner must be able to identify this fine semantic and lexical distinction between words in order to choose an appropriate suprasegmental pattern.

Step Three: Starting at the terminal objective, ask the question, "What kind of capability would a learner have to possess to accomplish the terminal objective?" The terminal objective identifies three distinct patterns of French intonation: declarative, imperative, and interrogative. The entry behaviors enable the learner to identify nouns, pronouns, verbs, adverbs, and adjectives that determine terminal and pitch contours which signal contrasts between declarative, imperative, and interrogative patterns. This last statement illustrates a clear link between the entry and terminal objectives.

The step of specifying what is to be sequenced in the learning set starts with the three patterns of French intonation. A primary question that must be addressed is what competencies acquired during a course of instruction are dependent upon one another and what competencies facilitate the learning of another. The most complex skills on my small list of major items of knowledge are the interrogative and imperative patterns; and the declarative patterns or l'accent tonique form the enabling objective for the two more complex patterns. The diagram which follows represent this step:

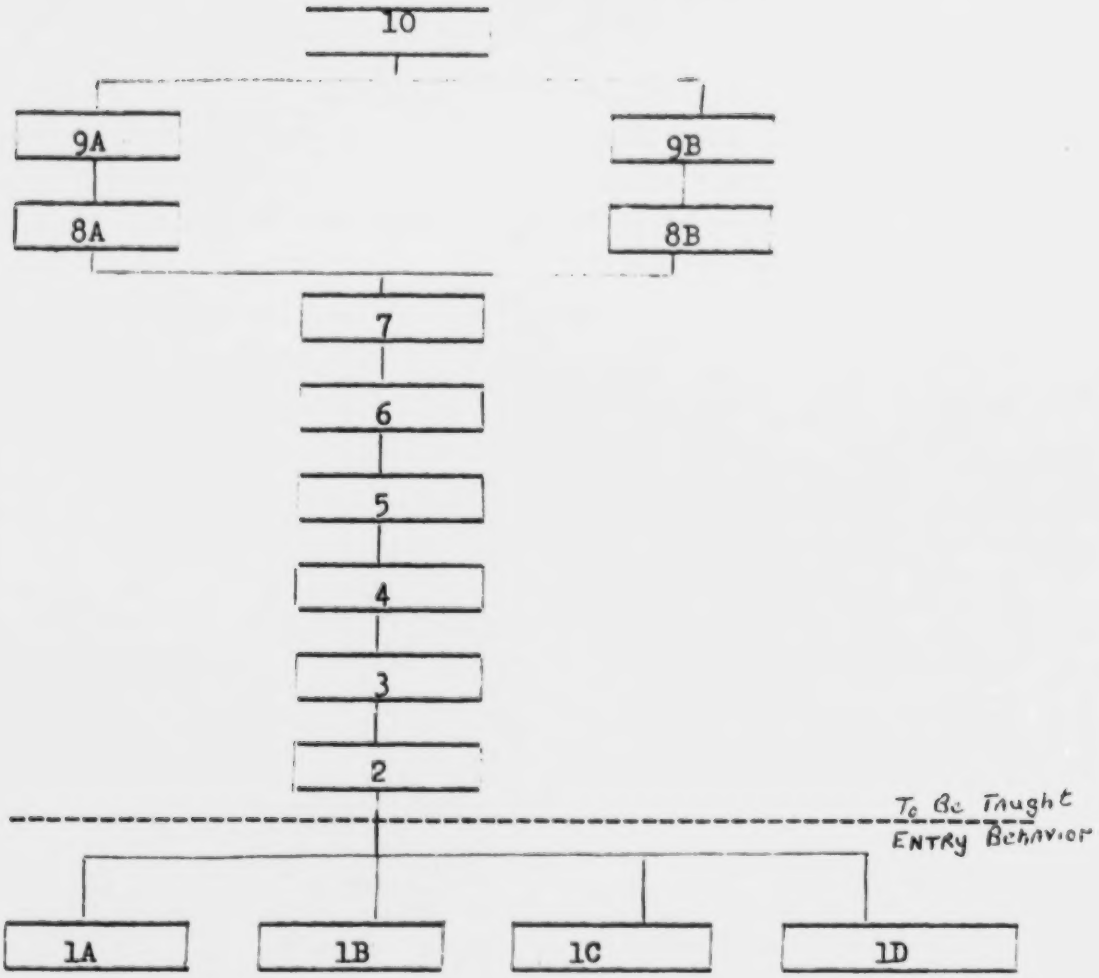


The use of the word l'accent tonique incorporates the declarative pattern as well as the simplest intonation in a single word; therefore, this term is more descriptive and more appropriate, and will be used as an encompassing term in the module from this point onward.

Next, starting at each competency, the following question is asked: "What kind of capability would a learner have to possess to perform this competency?" The following capabilities emerge: (1) definitions of each competency; (2) aural competence; and (3) oral competence. The verbs closely allied with these three capabilities are: define, detect aurally, and imitate orally. Also, words become sentences, sentences move from simple to compound, or to complex. Therefore, this hierarchy must take into account this other aspect of the application of simple skills to more complex skills. The l'accent tonique enables the more complex task of the l'accent tonique binaire. This latter skill leads to the longer, more complex phrase or sentence that has to be broken down into communicative units or groupe rhythmique. The ability to break down and imitate the groupe rhythmique is an enabling objective for the comprehension and for the analysis of interrogative and/or imperative sentences. Finally, the "define, detect, and imitate" mode is the same sublayer used for the interrogative and imperative sentences. The terminal objective represents the synthesis of all the subordinate tasks, a unified end point.

Step Four: Check point--as this hierarchy develops, checks are made to assess the relevance of the competencies and to weed out the enabling objectives that are inappropriately stated, and are irrelevant to the problem. The question is simply asked: "Do you need this competency?" This question is especially useful in delimited this design to only three intonation patterns, and in emphasizing the basic patterns specific to beginning French classes. This hierarchy can also be re-evaluated as one goes from the simplest skills upward to the more general and complex skills of the hierarchy.

The question is: "Are the competencies and the sequence understandable to me?" "Can the students understand the intent?" The idea of a definition, imitation, and practice mode, and the three major competencies that require this mode progress toward the terminal objective in a smooth manner. The following schema represents the culmination of my rationale in the form of an instructional analysis chart:



KEY:

1A Identify French nouns and pronouns.
1B Identify French verbs.
1C Identify French adverbs.
1D Identify French adjectives.
2 Define and detect aurally l'accent tonique.
3 Imitate orally l'accent tonique.
4 Detect aurally and indicate l'accent tonique binaire.
5 Imitate orally l'accent tonique binaire.
6 Define groupe rhythmique and break sentences into groupe rhythmique.
7 Imitate orally correct groupe rhythmique junctures.
8A Define and identify the phrase imperative.
8B Define and identify the phrase interrogative.
9A Imitate orally the phrase imperative.
9B Imitate orally the phrase interrogative.
10 , detect aurally and imitate orally declarative, imperative, and interrogative intonation patterns in French paragraphs or dialogues.

PERFORMANCE OBJECTIVES

1A Subskill: Identify French nouns and pronouns (Entry)
1A Performance Objective: Given a sentence in French, the student will be able to identify the noun or pronoun in 90% of the test items by circling the noun or pronoun.

1B Subskill: Identify French verbs (Entry)
1B Performance Objective: Given a sentence in French, the student will be able to identify the verb in 90% of the test items by circling the verb in the sentence.

1C Subskill: Identify French adverbs (Entry)
1C Performance Objective: Given a sentence in French, the student will be able to identify the adverb in 90% of the test items by circling the adverb in the sentence.

1D Subskill: Identify French adjectives (Entry)
1D Performance Objective: Given a sentence in French, the student will be able to identify the adjective in 90% of the test items by circling the adjective in the sentence.

2 Subskill: Define and detect aurally l'accent tonique
2 Performance Objective: After a teacher lecture, the student will be able to define l'accent tonique without the aid of references. Given French words on tape or spoken by the teacher, the student will be able to detect aurally l'accent tonique by placing an accent mark upon the stressed syllable.

3 Subskill: Imitate orally l'accent tonique
3 Performance Objective: Given French words, the student will be able to imitate orally l'accent tonique by recording his or her pronunciation for the teacher.

4 Subskill: Detect aurally and indicate l'accent tonique binaire
4 Performance Objective: Given sentences in French on tape or spoken by the teacher, the student will be able to detect aurally and indicate l'accent tonique binaire by using a rising arrow for high pitch and a falling arrow for low pitch.

5 Subskill: Imitate orally l'accent tonique binaire
5 Performance Objective: Given sentences in French, the student will imitate orally l'accent tonique binaire by recording his or her pronunciation on tape for the teacher.

6 Subskill: Define groupe rhythmique and break sentences into groupe rhythmique junctures
6 Performance Objective: Given sentences in French, the student will be able to break these sentences into groupe rhythmique junctures by using a vertical line to separate each groupe. After a teacher lecture, the student will be able to define groupe rhythmique without outside references.

7 Subskill: Imitate orally correct groupe rhythmique junctures
7 Performance Objective: Given sentences in French, the student will be able to imitate orally correct groupe rhythmique junctures by recording his or her pronunciation for the teacher.

8A Subskill: Define and identify the phrase imperative
8A Performance Objective: Given sentences in French, the student will be able to identify a phrase imperative by circling the sentence that is a phrase imperative, and after a teacher lecture, the student will be able to define the term phrase imperative without outside references.

8B Subskill: Define and identify the phrase interrogative
8B Performance Objective: Given a teacher lecture, the student will be able to define the term phrase interrogative without outside references. Given sentences in French on tape, the student will be able to identify the phrase interrogative by placing a question mark (?) next to this item.

9A Subskill: Imitate orally the phrase imperative
9A Performance Objective: Given sentences in French, the student will be able to imitate orally the phrase imperative for the teacher by taping his or her pronunciation for the teacher.

9B Subskill: Imitate orally the phrase interrogative
9B Performance Objective: Given sentences in French, the student will imitate orally the phrase interrogative by recording the sentences for the teacher.

10 Terminal Objective: Detect aurally, imitate orally, and define declarative, imperative, and interrogative patterns in French paragraphs or dialogues.

10 Performance Objective: Given a program of instruction on French intonation patterns, the student will be able to detect aurally, imitate orally, . . . declarative, imperative, and interrogative patterns in French sentences by recording a paragraph or a dialogue for the teacher at 70% or greater accuracy.

DESCRIPTION OF TARGET POPULATION

The purpose of the description of the target population is to identify what factors of individuality are most likely to interact with the instructional events in this module on intonation patters. These factors and their measures are listed:

1.	Age	13-14
2.	Grade	9
3.	Aptitude	+50 percentile on MLAT (Modern Language Aptitude Test) or Stanine 4 on Pimsleur Aptitude Test
4.	Social Class	Lower to upper middle classes
5.	Motivation	High (as viewed by regular teacher)
6.	Previous Experience	2.5 months of French I
7.	Achievement Level	Advanced
8.	Reading Level	Medium to High Grades in Grades 7-8

In terms of the specific entry behaviors requisite to instructional module, the following enabling behaviors can be expected:

1. The ability to identify French nouns and pronouns within the lexical confines of previous instruction

2. The ability to identify French verbs in their taxemic slots and in their tenses.

3. The ability to identify adverbs and adjectives within the lexical confines of previous instruction

In addition, these materials can be adapted for grades 7 and/or 8 by reducing the amount of practice, by reducing the lexical difficulty of the items, and by rewording the presentations to fit the verbal experiences of the student in such grades. Students in grades 10-12 who are beginning French I require no adaptions in the present form of the module.

CRITERION-REFERENCED TESTS

A criterion referenced test is composed of items that directly measure the behaviors described in a given set of performance or behavioral objectives.

Entry Behaviors Test

1A Given a sentence in French, the student will be able to identify the noun or pronoun in 90% of the test items by circling the noun or pronoun.

1A Circle the noun or pronoun in the following sentences:

1. Le parc n'est pas beau.
2. Ils mangent.
3. Mangez avec nous.
4. une omelette
5. bon appétit
6. Vois-tu?
7. Montre-moi
8. Ce n'est pas tout.
9. Ferme la porte.
10. Ce stylo est rouge.

1B Given a sentence in French, the student will be able to identify the verb in 90% of the test items by circling the verb in the sentence.

1B Circle the verb in the following sentences:

1. Je ne sais pas.
2. Tu es intelligente.
3. Voilà Jean-Paul.
4. Regarde!
5. Tu as une idée excellente.
6. Ma mère arrive bientôt.
7. Ils raconte les batailles.
8. Comptez jusqu'à cinq.
9. C'est aujourd'hui lundi.
10. Je m'apelle Henri.

1C Given a sentence in French, the student will be able to identify the adverb in 90% of the test items by circling the adverb in the sentence.

1C Circle the adverb in the following sentences:

1. Tu es vraiment fou.
2. Tu as assez mangé.
3. Il ya beaucoup de villes aux Etats-Unis.
4. Ce n'est pas tout.
5. Elle m'écrit souvent.
6. Je comprends facilement.
7. Elle joue le mieux.
8. Je vais sortir demain.
9. Viens tout de suite.
10. Je vais bien.

1D Given a sentence in French, the student will be able to identify the adjective in 90% of the test items by circling the adjective in the sentence.

1D Circle the adjective in the following sentences:

1. Elle est jolie.
2. J'ai une bonne nouvelle pour toi.
3. Michel a dix-sept ans.
4. Je suis heureux de faire votre connaissance.
5. C'est un bel arbre.
6. Il est énorme.
7. La valise est brune.
8. Je veux de l'eau froide.
9. Il y a sept pièces.
10. C'est une excellente idée.

Embedded Tests

2 After a teacher lecture, the student will be able to define l'accent tonique without the aid of references. Given French words on tape or spoken by the teacher, the student will be able to detect aurally l'accent tonique by placing an accent mark (') upon the stressed syllable.

Define the term l'accent tonique.
Listen to the tape (if no tape is provided the teacher will pronounce the words). Each word will be pronounced three times. Place an accent mark (') upon the syllable that is stressed.

1. Aime
2. Prennent
3. Dormez
4. Robe
5. Bouton
6. Blanc
7. salade
8. fromage
9. derrière
10. dictionnaire
11. Noel
12. exceptionnellement

3 Given French words, the student will be able to imitate orally l'accent tonique by recording his or her pronunciation for the teacher.

Pronounce the following words raising your voice in the stressed syllable. You will record your pronunciation for the teacher.

1. la minuit
2. la verre
3. l'omelette
4. le lait
5. aujourd'hui
6. la barrière
7. arriver
8. la source
9. l'Italie
10. l'eau
11. décembre
12. magnifique

4 Given sentences in French on tape or spoken by the teacher, the student will be able to detect aurally and indicate l'accent tonique binaire by using a rising arrow for high pitch, and a falling arrow for low pitch.

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each sentence will be repeated twice. Place a rising arrow (↗) on the highest pitched word or words, and a falling arrow (↘) on the final stressed word or words. EX: Vous avez mon stylo.

1. Non, il est Américain.
2. Papa regarde la télévision.
3. Je lui donne une omelette.
4. Il est à la bibliothèque.
5. Le téléphone sonne trop souvent.
6. Elle est arrivée ce matin.
7. L'examen est trop difficile.
8. Quand elle est là, tout va bien.
9. C'est en haut au première étage.
10. Demain soir à six heures.
11. Il vient demain soir.
12. C'est lui qui parle espagnole.

Embedded Tests (continued)

5 Given sentences in French, the student will imitate orally l'accent tonique binaire by recording his or her pronunciation on tape for the teacher.

Pronounce the following sentences. You will record your pronunciation for the teacher. Use l'accent tonique binaire.

1. Il est cinq heures du matin.
2. Il fait beau aujourd'hui.
3. Il lit le journal.
4. Je vois l'autobus.
5. Voilà un monument.
6. Nous allons étudier.
7. Les touristes s'amusent.
8. Je veux du café.
9. Je le connais, ce garçon.
10. Il est gentil.

6 Given sentences in French, the student will be able to break these sentences into groupe rhythmique junctures by using a vertical line to separate each groupe. After a teacher lecture, the student will be able to define groupe rhythmique without outside references.

1. La France est un petit pays plein de surprises.
2. Par exemple, la France a beaucoup de régions qui sont des provinces traditionnelles.
3. Chaque province a ses caractéristiques individuelles: son costume, ses chansons, ses danses, tout un folklore différent des autres.
4. Les villages de Bretagne, à l'ouest de la France, ne ressemblent pas aux villages de l'Auvergne, qui est au centre.
5. Les gens y sont différents; on n'y parle pas de la même façon.
6. On reconnaît un Français à leur accent.

Define the term groupe rhythmique.

7 Given sentences in French, the student will be able to imitate orally correct groupe rhythmique junctures by recording his or her pronunciation for the teacher.

Record the following sentences for the teacher. Use the correct groupe rhythmique.

1. Il parle bien mais elle parle mieux.
2. Nicole est professeur mais Robert est artiste.
3. Tu habites une ferme et tu es fermier.
4. Je veux de la soupe et je veux du pain.
5. Je danse bien et elle est si jolie.
6. Je vais visiter Québec, Rome, Madrid, et Paris.

8A Given sentences in French, the student will be able to identify a phrase impérative by circling the sentence that is a phrase impérative, and after a teacher lecture, the student will be able to define the term phrase impérative without outside references.

The French term for sentences that express commands is _____.

Circle the sentence which is a phrase imperative.
1. Telephone-moi.
2. Allez-y, s'il vous plait.
3. Le couvert, vite.
d. Une baguette, deux croissants, ça c'est bon.

8B Given a teacher lecture, the student will be able to define the term phrase interrogative without the use of outside references. Given sentences in French on tape, the student will be able to identify the phrase interrogative by placing a question mark (?) next to this item.

Define the following term: Phrase interrogative _____.
Listen to the following sentences. Mark the interrogative sentences with a question mark. Leave blank all other.
Now start the tape.

Script (Tape)
1. Il va au lycée?
2. Allez-vous au bureau?
3. C'est une blonde
4. Nous allons au parc
5. Lisette a du pain
6. Qui a les cannes à pêches?
7. Marc est content de te voir

9A Given sentences in French, the student will be able to imitate orally the phrase imperative for the teacher by taping his or her pronunciation for the teacher.

Record (Tape) the following sentences for the teacher.
1. Tapez-moi cette lettre, s'il vous plait.
2. Envoyez-nous un paquet, s'il vous plait.
3. Deux cartes, s'il vous plait.
4. Appelez Police-Secours.
5. Mange-le!
6. Regardez!
7. Travaillez dur!
8. Partons maintenant.

9B Given sentences in French, the student will imitate orally the phrase interrogative by recording the sentences for the teacher.

Record the following sentences for the teacher.
1. Où est votre femme?
2. Quel jour est-ce?
3. Vous voulez m'accompagner?
4. As-tu besoin d'un dictionnaire?
5. Allez-vous à la bibliotheque?

Pretest-Posttest

10 Given a program of instruction on French intonation patterns, the student will be able to detect aurally, imitate orally declarative (l'accent tonique), imperative, and interrogative patterns in French sentences by recording a paragraph or a dialogue for the teacher at 70% or greater accuracy.

Record the following paragraph or the following dialogue for the teacher. Choose only one.

Maurice est un garçon normand. Il habite une ferme en Normandie près de Rouen. A la ferme, il y a des vaches et des poules. Il n'y a pas de moutons. Maurice va à un lycée dans un petit village. La vie du petit village est bien différente de la vie de la grande capitale, Paris.

___As-tu de l'argent, Maurice?
___Moi, de l'argent? Non, je n'ai pas d'argent.
___Tu es toujours fauché. Dommage!
___Oui, mais où pouvons nous aller?
___Nous pouvons marcher sur les quais de la Seine.
___Oh! Regarde les péniches!
___Comme c'est pittoresque.

ANSWERS

ENTRY BEHAVIORS TESTS

IA	IB	IC	ID
1. parc	1. sais	1. vraiment	1. jolie
2. ils	2. es	2. assez	2. bonne
3. nous	3. voilà	3. beaucoup	3. dix-sept
4. omelette	4. regarde	4. tout	4. heureux
5. appétit	5. as	5. souvent	5. bel
6. tu	6. arrive	6. facilement	6. énorme
7. moi	7. raconte	7. le mieux	7. brune
8. ce	8. comptez	8. demain	8. froide
9. porte	9. est	9. tout de suite	9. sept
10. stylo	10. appelle	10. bien	10. excellente

EMBEDDED TESTS

SUBSKILL 2

Define the term l'accent tonique.
L'accent tonique is the normal French accent when you are speaking without emotion or strong emphasis or contrast.

1. Aime
2. Prennent
3. Dormez
4. Robe
5. Bouton
6. Blanc
7. salade
8. fromage
9. derrière
10. dictionnaire
11. Noël
12. exceptionnellement

SUBSKILL 4

1. Non, il est Américain.
2. Papa regarde la télévision.
3. Je lui donne une omelette.
4. Il est à la bibliothèque.
5. Le téléphone sonne trop souvent.
6. Elle est arrivée ce matin.
7. L'examen est trop difficile.
8. Quand elle est là, tout va bien.
9. C'est en haut au premiere étage.
10. Demain soir à six heures.
11. Il vient demain soir.
12. C'est lui qui parle espagnole.

SUBSKILL 6

Define the term groupe rhythmique.
Groupe rhythmique is any part of a sentence that expresses a unified idea or thought.

La France/est un petit pays/plein de surprises. Par exemple,/ la France a beaucoup de régions/qui sont des provinces traditionnelles. Chaque province/a ses caractéristiques individuelles:/ son costume,/ ses chansons,/ ses danses,/ tout un folklore différent des autres./ Les villages de Bretagne,/ à l'ouest de la France,/ ne ressemblent pas/ aux villages de l'Auvergne,/ qui est au centre. Les gens y sont différents;/ on n'y parle pas/ de la même façon. On reconnait un Français/ à leur accent.

SUBSKILL 8A

The French term for sentences that express commands is phrase imperative.

1,2, 3 are circled.

SUBSKILL 8B

Define the term Phrase interrogative:
Phrase interrogative are sentences that ask questions.

1, 2, and 6 require a question mark (?).

FORMATIVE EVALUATION

One-to-One Evaluation

Procedures. The one-to-one evaluation involved three typical students from a grade 9, French I class in a local junior high school. All students (two female and one male) were fourteen years of age at the date of evaluation. One student was designated by the regular instructor as high ability (A to B), one student was average who tended to make a C to C+ average in her class, and finally one lower ability student with a D average. Because of the nature of foreign language instruction, average students tend to be bright average, whereas high ability translates into very high ability; therefore, general ability groups are weighted with the above average student. The students were told that the purpose of this session was to obtain their reactions to a new set of instructional materials. The students were directed to look at the tests and the instructional materials. The entry behavior, pretest, posttest, and the embedded items were evaluated for readability. Students were asked if they had the entry behaviors required for the entry test. On a legal pad, the students wrote down their comments about the materials, especially focusing upon the content presentation and the practice areas. The following questions were also asked to guide their written critiques.

1. Where are there typographical errors?
2. Are the presentations interesting?
3. Do you have the skills to complete the entry behaviors test?
4. Is the wording confusing?
5. Do you understand the illustrations? Do they help you to understand the content presentation and the practice?
6. Do you believe that this skill is important after reading these materials?
7. Do you believe you can learn this skill from the materials? If not, why? If so, why?
8. Are the materials paced too quickly, too slowly, or just right?

Results. The results of the one-to-one evaluation reveal:

1. A few of the vocabulary items are not part of their range at the current time.
2. The lower ability student has no problems with the directions; however, both the average and the lower ability students have pronunciation problems, although phonetic exercises have been provided by the textbook, and by the regular instructor in the first few weeks of the 12-week period.
3. Mechanical difficulties with the tape recorder and the record mode of this appliance.
4. The high ability student displays demonstrable talent for the language which the two lower level students clearly do not display, thereby, giving an uncomfortable spread in the test scores.
5. Enrichment activities appear to be interesting to the students, as well as the concept of reaching a level of mastery through remediation before advancing to the next objective.
6. It appears that the students are eager to improve their understanding of what constitutes a French "accent". Most students have never conceived of a language having pitch, stress, and musicality. All three students expressed this fact.
7. The students reveal that the examples, presentations, and illustrations are clear, although they are perplexed by the strangeness of the format.
8. The entry behaviors test provided no problems in terms of level of difficulty.
9. Students are not cognizant of the sequencing of activities.
10. Feedback is slow because of the time-consuming evaluation of taped material.

Revisions. The following revisions in the module are:

1. Unfamiliar vocabulary items in the pretest-posttest, and the embedded test will be culled.

2. More deliberate attempts should be made to improve the pronunciation of the students. Several sequences of phonetics should accompany the intonation module or a complete phonetics module should be constructed.
3. Tape recorders are to be checked more frequently.
4. Students are to be familiarized with proper use of recorders.
5. Half of the practice exercise assignments will be eliminated to speed-up the feedback process.
6. The pretest-posttest will be shortened.

Small-Group Evaluation

Procedures: The small-group evaluation involved twelve students, five high ability students whose French grades range from A to B; five average ability students whose grades range from C to C+; and two lover ability students whose grades are D. No student had a failing grade of F at the time of this evaluation. D and F students tend to be proportionately few in language classes; therefore, only two such D-students were selected. The sample includes:

High ability	3 girls, 2 boys
Average ability	3 girls, 2 boys
Lower ability	1 girl, 1 boy

Females outnumber males in this sample because of the predominance of female students in the total class (N=18).

These twelve students were asked to examine the tests, presentation, illustrations, examples, feedback, and the follow-through activities. The basic question for this group was: "How can these materials be improved?" The students were directed to complete the materials and the tests. The following questions were to be answered and reported to the designer.

1. Where are the unclear directions and questions on the entry behavior test?
2. Is the entry test too long or too short?
3. Is the vocabulary in the pretest at your current level?
4. Where are the unclear directions and questions on the pretest-posttest?
5. Is the instruction interesting?
6. Do you understand the objectives?
7. Is there sufficient practice to attain the objectives?
8. Do the embedded tests measure the objectives?
9. Are you informed of your test results quickly?
10. Are the follow-through activities satisfactory?
11. Are the materials too sophisticated for your use?
12. Is there enough time to complete all the tests, presentations and practice?
13. Is the total instructional module effective?
14. Are there problems with the equipment (recorders)?

Instruments for Data Collection. The instruments used to collect data for improving the instructional module are of four kinds:

1. Notations made by students on the materials.
2. Test data collected on the entry, pretest-posttest, and embedded tests
3. The list of fourteen questions enumerated in the previous section.
4. Reactions by subject-matter specialist

The notations by the twelve students included references to unknown vocabulary items, as well as references to directions that were not clear (subskill 4, embedded test item). The use of the rising and falling arrows are confusing to the students. The use of the vertical bar which separates groupe rhythmique (subskill 6, embedded test items). Three students expressed some indifference to the session in general.

Question 1 of the 14-point questionnaire revealed the same aforementioned problem. All students found the entry test (question 2) appropriate, although they did comment that the idea of parts of speech in French rarely crossed their minds. The pretest (question 3-4) proved frustrating seeing that no student could genuinely answer the questions without a few lucky guesses. On the other hand, the pretest illustrates the necessity of such instruction. The materials section (question 5) reported clear to the majority of the students (12 out of 12). The students referred to the materials as "mildly" interesting. Students seemed to understand the final terminal objective, but the sequencing of the subskills had no affect upon their evaluation of these materials. In responding to question 7, the lower ability students, and two average ability students (one male, one female) preferred to have longer sequences of practice. The remaining students saw the range of practice as sufficient. In addition, the embedded tests were perceived as appropriate for the instructional materials, and as the result of sufficient practice materials. The follow-through activities (question 10)

involved a strategy that the students preferred. If as a result of the embedded tests, insufficient practice because of confusion or absence, or absence during the presentation of the information, the student can be branched or re-directed to the area he or she has not mastered. The students like the idea of the threat of failure diminished. Four students were skeptical that the designer intended to divide this phase into remediation or enrichment. Unfortunately, the students revealed that feedback from the practice and embedded tests are too slow. In response to questions 11-13, the students revealed that the materials were not too sophisticated. The time factor, however, seemed uncomfortable because of the lack of immediate feedback; but the students saw the terminal objective as "eventually" obtainable, and the module "mildly" appealing. Finally equipment problems (question 14) arose because of the faulty recorders, and poor recordings.

Next, a French instructor was approached to react to these materials. He found no errors in the test items, sequencing; however, he was incredulous about the idea of branching or redirecting students to enrichment or to remediation activities. His implications suggest a "sink" or "swim" approach.

The following data tables illustrate the results of the entry, pre-, posttests, and the embedded tests.

Student Performance as a Percent
of Total Possible Score

Student	Entry Behavior	Pretest	Posttest
1	98	12	92
2	98	8	100
3	100	16	100
4	95	8	92
5	96	8	96
6	98	4	80
7	90	0	92
8	95	4	88
9	93	4	84
10	100	0	88
11	90	0	68
12	90	0	64

Percentage Correct on Embedded Test Items

	Objectives									
Student	2	3	4	5	6	7	8A	8B	9A	9B
1	92	100	92	95	93	100	100	88	90	100
2	92	100	92	90	87	100	100	88	100	100
3	100	100	100	100	93	100	83	88	90	100
4	83	92	92	100	87	100	100	100	100	100
5	100	92	100	85	87	100	100	100	90	100
6	75	83	92	85	73	83	67	75	80	80
7	83	92	83	80	73	83	83	88	70	80
8	83	92	92	80	73	100	83	75	80	80
9	92	92	83	85	80	100	100	75	70	80
10	92	92	83	85	73	100	83	75	70	80
11	67	83	75	70	67	67	83	75	70	60
12	75	83	83	70	60	67	67	63	70	40

Pretest Summary of Objectives

	Instructional Objectives (X=pass)									
Student	2	3	4	5	6	7	8A	8B	9A	9B
1	X									
2	X									
3	x									
4	X									
5	X									
6										
7										
8										
9										
10										
11										
12										

Posttest Summary of Objectives

Student	Instructional Objectives (X=pass) 2	3	4	5	6	7	8A	8B	9A	9B
1	X	X	X	X	X	X	X	X	X	X
2	X	X	X	X	X	X	X	X	X	X
3	X	X	X	X	X	X	X	X	X	X
4	X	X	X	X	X	X	X	X	X	X
5	X	X	X	X	X	X	X	X	X	X
6	X	X	X	X	X	X	X	X	X	X
7	X	X	X	X	X	X		X	X	X
8	X	X	X	X	X	X	X	X	X	X
9	X	X	X	X	X	X	X	X	X	X
10	X	X	X	X	X	X	X	X	X	X
11		X	X	X			X	X	X	
12	X	X	X	X					X	

Suggested Revisions.

Procedures and Materials: the illustrations and the lecture can be abbreviated with the use of transparencies, and with the use of an overhead projector. The materials appear too long for the time period and their is a lag in the feedback. Abbreviation by compression of the detect and imitation objectives could also shorten this module.

Tests: the pretest instructions should include the purpose of this test for those students. Students should only mark those items with which they are familiar, rather than guess wildly.

Instructor's Guide: a more detailed analysis using standard linguistic terminology should be introduced in the overview for teachers unfamiliar with this topic. This guide could also provide a selected bibliography of articles and books that discuss this topic.

Equipment: Casette tape recorders need repair. Advance notice of AV needs will be made. In and out time on repairs is not under the control of the designer.

INSTRUCTIONAL MANUAL

OVERVIEW

We have many times listened to a foreigner speaking his or her native language and experienced the difficulty of not understanding what he or she says, not because of our lack of knowledge of the vocabulary, but because of our unfamiliarity with the sounds and rhythms. How many times have you heard the remark that Frenchmen speak faster than Americans? Even immigrants from France who have lived in the U.S. may retain a "foreign accent" that confuses you. The "accent" as we sometimes refer to is the result of the sounds as well as the intonation, pitch, and rhythm of the language. We seem to master the individual problems of the vowels and consonants, but we tend to neglect the element of stress, pitch, the intonation pattern. An example of how important such patterns are is this example:

SAY "Yes"---doubt
"Yes"---surprise
"Yes"---insistance
"Yes"---questioning
"Yes"---no emotion

You will notice that the same word can express several emotional states and subtle differences just by being pitched differently. In fact, Chinese has a system of tones which distinguish one idea from another by giving different tones to the same word. Fortunately, our language is not as complicated, but the inherent differences in intonation are important in French. If you plan to study this language, you must acquire the "accent" along with the vocabulary, and the grammar.

The following is a list of the objectives of each lesson: (Notice that the lessons begin with lesson two, this means that lessons one-A through D are not taught to you. These lessons represent skills that you bring to the class from your previous French lessons.

2. After a teacher lecture, the student will be able to define <u>l'accent tonique</u> without the aid of references.

Given French words on tape or spoken by the teacher, the student will be able to detect aurally l'accent tonique by placing an accent mark (') upon the stressed syllable.

3. Given French words, the student will be able to imitate orally l'accent tonique by recording his or her pronunciation for the teacher.

4. Given sentences in French on tape or spoken by the teacher, the student will be able to detect aurally and indicate l'accent tonique binaire by using a rising arrow (↗) for high pitch and a falling arrow (↘) for low pitch.

5. Given sentences in French, the student will imitate orally l'accent tonique binaire by recording his or her pronunciation on tape.

6. Given sentences in French, the student will be able to break these sentences into groupe rhythmique junctures by using a vertical line to separate each groupe, and after a teacher lecture, the student will be able to define groupe rhythmique without outside references.

7. Given sentences in French, the student will be able to imitate orally correct groupe rhythmique junctures by recording his or her pronunciation for the teacher.

8A. Given sentences in French, the student will be able to identify a phrase imperative by circling the sentence that is a phrase imperative, and after a teacher lecture, the student will be able to define the term phrase imperative without outside references.

8B. Given a teacher lecture, the student will be able to define the term phrase interrogative without outside references. Given sentences on tape, the student will be able to identify the phrase interrogative by placing a question mark (?) next to the test item.

9A. Given sentences in French, the student will be able to imitate orally the phrase imperative for the teacher by taping his or her pronunciation for the teacher.

9B. Given sentences in French, the student will imitate orally the phrase interrogative by recording the sentences for the teacher.

FINAL OBJECTIVE Given a program of instruction on French intonation patterns, the student will be able to detect aurally and imitate orally declarative, imperative, and interrogative patterns in French sentences by recording a paragraph, or a dialogue for the teacher at 70% or greater accuracy.

How to Use the Materials: Each lesson of instruction is divided into five sections: (1) preinstructional activities; (2) information presentation; (3) student participation; (4) testing; and (5) follow through activities.

In the preinstructional phase of each lesson, you will be told why you should learn the skill, and what you can do with this skill. Part of this section deals with seeing if you remember what was previously taught to you, and to link this knowledge directly with the new skill. However, most of the time, you will not need this review.

The information presentation section is the heart of the lesson. The teacher will have prepared lectures and demonstrations for you. Watch for the examples. In addition, several illustration of how the patterns graphically look should be copied in your notes for your home study. Even if the instructor pronounces the examples several times, do not trust your memory. Write the illustrations down.

The practice sessions are most important. Do not take these exercises lightly. First, be sure you understand the directions. Second, the instructor closely monitors your sessions, and will tell you if your pronunciation is inaccurate. Last of all, if you are directed to use the tape, make sure you are ready to begin when the teacher prompts you to begin. Do not rush your recordings.

The test (embedded) will determine if you can perform the skills at certain points of the instruction. These tests follow the same testing mode as your practice exercises so there will not be any unfamiliar directions.

The follow through activities will be of two types: (1) remediation and (2) enrichment. Students who do not reach the acceptable level of performance will be re-directed to remediation activities where they will remain until satisfactory progress is made. These activities will include a review of the information content, the practice, and the re-taking of the examination. Selected examples are also taken from your textbook, Le Français à Decouvrir (Helstrom and Metz). Students who have reached the acceptable level

of performance will be directed to additional, but more advanced practice in the textbook, or they will make up their own sentences for practice. Another option is vocabulary study or phonetic study (vowels and consonants) for enrichment.

Testing: All students will take three major tests during this instruction. The entry behaviors test is designed to see if you have mastered the basic components of the French sentence. Without this basic skill the exercises are meaningless, and you cannot naturally feel intonation. This test will be given before the instruction begins. The acceptable score is 90%.

The pretest will be administered to determine if you know any of the instructional material before we begin.

The final examination will be administered at the end of the module. In order to pass this instructional module, you must receive a grade of 70 or more.

WORK SCHEDULE

Objective	Time Required	Lesson
Introduction/ Pretest	45 minutes	1
2	30 minutes	2
3	30 minutes	3
4	30 minutes	4
5	30 minutes	5
6	30 minutes	6
7	30 minutes	7
8A	30 minutes	8
8B	30 minutes	9
9A	30 minutes	10
9B	30 minutes	11
Summary/ Posttest	30 minutes	12

This work schedule represents the maximum time required to complete an objective.

INSTRUCTOR'S GUIDE

OVERVIEW OF THE MODULE

The intonation phenomena of a language such as French, is its characteristic pattern of melody, pitch, and rhythm. Acquiring near-native pronunciation is more difficult than learning pronunciation. People who are fluent in this language may therefore speak French with some or all of the intonation phenomena of the English language. Language teachers cannot but recognize that many of their students find it difficult to imitate new patterns. No one will doubt that a basic knowledge of the workings of these patterns will be of some help. Therefore, this instructional module is addressed to this need. Furthermore, textbook writers cannot assume that all students are so proficient that intonation patterns can be overlooked or superficially presented as has been the case.

The response to this need is an identifiable list of enabling objectives or subordinate skills leading to a terminal objective: competency in declarative, interrogative, and imperative intonation patterns. The following is a listing of entry behaviors, performance objectives, and test items:

Entry Behaviors

1A Given a sentence in French, the student will be able to identify the noun or pronoun in 90% of the test items by circling the noun or pronoun.

Circle the noun or pronoun in the following sentences:
1. Le parc n'est pas beau.
2. Ils mangent.

1B Given a sentence in French, the student will be able to identify the verb in 90% of the test items by circling the verb in the sentence.

Circle the verb in the following sentences:
1. Je ne sais pas. 2. Tu as une idée excellente.

1C Given a sentence in French, the student will be able to identify the adverb in 90% of the test items by circling the adverb in the sentence.

1. Tu es vraiment fou. 2. Elle joue le mieux.

1D Given a sentence in French, the student will be able to identify the adjective in 90% of the test items by circling the adjective in the sentence.

Circle the adjective in the following sentences:
1. Elle est jolie. 2. C'est un bel arbre.

TO BE TAUGHT BY INSTRUCTOR:

2 After a teacher lecture, the student will be able to define l'accent tonique without the aid of references. Given French words on tape or spoken by the teacher, the student will be able to detect aurally l'accent tonique by placing an accent mark upon the stressed syllable.

Define the term l'accent tonique.
Listen to the tape (if no tape is provided the teacher will pronounce the words). Each word will be pronounced three times. Place an accent mark (') upon the syllable that is stressed.
1. Aime 2. dictionnaire

3 Given French words, the student will be able to imitate orally l'accent tonique by recording his or her pronunciation for the teacher.

Pronounce the following words raising your voice in the stressed syllable. You will record your pronunciation for the teacher.
1. la minuit 2. magnifique

4 Given sentences in French on tape or spoken by the teacher, the student will be able to detect aurally and indicate l'accent tonique binaire by using a rising arrow for high pitch, and a falling arrow for low pitch.

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each sentence will be repeated twice. Place a rising arrow (↗) on the highest pitched word or words, and a falling arrow (↘) on the final stressed word or words. EX: Vous avez mon stylo.

1. Non, il est Américain.
2. Papa regarde la télévision.

5 Given sentences in French, the student will imitate orally l'accent tonique binaire by recording his or her pronunciation on tape for the teacher.

Pronounce the following sentences. You will record your pronunciation for the teacher. Use l'accent tonique binaire.
1. Il lit le journal. 2. Je vois l'autobus.

6 Given sentences in French, the student will be able to break these sentences into groupe rhythmique junctures by using a vertical line to separate each groupe. After a teacher lecture, the student will be able to define groupe rhythmique without outside references.

Break the following sentences into groupe rhythmique by using a vertical line to separate each groupe.
1. La France est un petit pays plein de surprises.
Define the term groupe rhythmique.

7 Given sentences in French, the student will be able to imitate orally correct groupe rhythmique junctures by recording his or her pronunciation for the teacher.

Record the following sentences for the teacher. Use the correct groupe rhythmique.

1. Il parle bien mais elle parle mieux.
2. Nicole est professeur mais Robert est artiste.

8A Given sentences in French, the student will be able to identify a phrase imperative by circling the sentence that is a phrase imperative, and after a teacher lecture, the student will be able to define the term phrase imperative without outside references.

The French term for sentences which express commands is ____.
Circle the sentence which is a phrase imperative.
1. Le couvert, vite. 2. Téléphone-moi.

8B Given a teacher lecture, the student will be able to define the term phrase interrogative without the use of outside references. Given sentences in French on tape, the student will be able to identify the phrase interrogative by placing a question mark (?) next to this item.

Define the following term: Phrase interrogative _____.
Listen to the following sentences. Mark the interrogative sentences with a question mark. Leave blank all others.
1. Il va au lycée 2. Nous allons au parc

9A Given sentences in French, the student will be able to imitate orally the phrase imperative for the teacher by taping his or her pronunciation for the teacher.

Record (tape) the following sentences for the teacher.
1. Mange-le! 2. Partons maintenant.

9B Given sentences in French, the student will imitate orally the phrase interrogative by recording the sentences for the teacher.

Record the following sentences for the teacher.
1. Où est votre femme? 2. Quel jour est-ce?

Pretest-Posttest
10 Given a program of instruction on French intonation patterns, the student will be able to detect aurally, imitate orally, declarative (l'accent tonique), imperative, and interrogative patterns in French sentences by recording a paragraph or a dialogue for the teacher at 70% or greater accuracy.

Record the following paragraph or the following dialogue for the teacher. Choose only one.

Maurice est un garçon normand. Il habite une ferme en Normandie près de Rouen. A la ferme, il y a des vaches et des poules. Il n'y a pas de moutons. Maurice va à un lycée dans un petit village. La vie du petit village est bien différente de la vie de la grande capitale, Paris.

____As-tu de l'argent, Maurice?

____Moi, de l'argent? Non, je n'ai pas d'argent.
____Tu es toujours fauché. Dommage!
____Oui, mais où pouvons nous aller?
____Nous pouvons marcher sur les quais de la Seine.
____Oh! Regarde les péniches!
____Comme c'est pittoresque.

TARGET POPULATION

The target population for such objectives include the following characteristics:

1. Age	13-14
2. Grade	9
3. Aptitude	MLAT (+50 percentile) Pimsleur Aptitude Test (Stanine +4)
4. Social Class	Lower to upper middle
5. Motivation	Moderate to high
6. Previous Experience	2.5 months in French
7. Achievement Level	Advanced
8. Reading Level	Medium to high grades in grades 7-8

These materials can be adapted for grade 7 and/or 8 by reducing the amount of practice, by reducing the lexical

difficulty of the items, and by rewording the presentations to fit the verbal experiences of the student in such grades. Students in grades 10-12 who are beginning French One require no adaptations in the present form of the module.

PROCEDURE

The procedures for the use of this module include:

1. Identify learner entry behaviors through the use of the 25 item test.

2. Identify any advance knowledge of intonation patterns through the use of the pre-test.

3. Begin pre-instructional activities: motivation, stating your objectives or intent, and a review of pre-requisite skills if applicable. In the motivation, students should learn why the objective is important, as well as how previous knowledge can help fulfill this objective.

4. Present information-lectures with illustrations and examples.

5. Student practice and embedded testing: students will practice listening to, and imitating the intonation patterns. Script of the materials are provided with the module. Feedback on the practice exercises will determine review in addition to the embedded tests.

6. Remediation or enrichment: remediated students will review the presentations, examples, practice as needed. Embedded tests will be retaken. Students designated to receive enrichment will: (1) make original lists of words; (2) review phonemes; (3) practice polysyllabic words; (4) begin the next objective; (5) help remediated students; (6) begin specific vocabulary study; or (7) begin new unit in the textbook. Directions are provided in the materials.

Work Schedule

The following work schedule is suggested:

Introduction/overview/pretest	45 minutes
Objectives 2-9B	30 minutes each
Summary/Posttest	30 minutes

Equipment

This module requires the use of the following equipment:

1. Chalkboard (for illustrations and examples)
2. Cassette recorders with cassettes
3. Language laboratory (optional), listen-record laboratory with earphones and microphones

INSTRUCTIONAL MATERIALS

PRE INSTRUCTIONAL ACTIVITIES

A. Motivation

French and English differ in the melodies and pitches used by their native speakers. You must learn how to identify and to imitate French pitch so native speakers will be able to comprehend your sentences. Most of the common intonation patterns are similar in the two languages, but they differ in little details. Also, French has one or two patterns that do not exist in English. French intonation patterns are easy because you already know most of them.

B. Objectives 2

Define and detect aurally l'accent tonique

C. Prerequisite Skills

1. Subskills 1A-D
2. You must know the part of speech of French words before you can begin. Identify the part of speech of the underlined word. Use the following key: N=noun; V=verb; P=pronoun; Adj=adjective; and Adv=adverb.

_____1. Robert
_____2. C'est intéressant!
_____3. C'est mon livre.
_____4. Il lit le journal.
_____5. C'est lui.
_____6. Tu as assez mange.

PRESENTING INFORMATION

A. Content Presentation--Examples

The accent tonique is the normal French accent when you are speaking without emotion or strong emphasis, or contrast. To understand what is meant by the accent tonique, say "No" several times, giving it different expression each time for doubt, surprise, exclamation, and no emotion. This last pronunciation is an accent tonique. In French, the accent is generally on the last syllable, except when a word ends in "e"; you go to the preceding syllable.

EX: Aime, Entre, Table, Paris, Chocolat

Notice that stressed syllables have a louder, stronger, higher pitch. In French this accent is on the last spoken syllable.

PRACTICE AND FEEDBACK

A. Practice

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each word will be pronounced three times. Place an accent mark (') upon the syllable that is stressed.

	Responses
1. Paris	1. Paris
2. Monsieur	2. Monsieur
3. l'eau	3. l'eau
4. elle	4. elle
5. table	5. table
6. minute	6. minute
7. fille	7. fille
8. verre	8. verre
9. minérale	9. minérale
10. omelette	10. omelette
11. cette	11. cette
12. maison	12. maison
13. orchestre	13. orchestre
14. l'université	14. l'université
15. écouter	15. écouter

EMBEDDED TEST ITEMS

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each word will be pronounced three times. Place an accent mark (') upon the syllable that is stressed.

1. Aime	1. Aime
2. Prennent	2. Prennent
3. Dormez	3. Dormez
4. Robe	4. Robe
5. Bouton	5. Bouton
6. Blanc	6. Blanc
7. Salade	7. Salade
8. Fromage	8. Fromage
9. Derrière	9. Derrière
10. Dictionnaire	10. Dictionnaire
11. Noël	11. Noël
12. exceptionnellement	12. exceptionnellement

Define: l'accent tonique

FOLLOW THROUGH ACTIVITIES

A. Remediation

All students who were unable to complete or answer all of the items will practice them again, after a quick review of the content presentation.

B. Enrichment

Make up a list of words taken from Le Français à Découvrir for more practice.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Now that you know how the accent tonique sounds, its your turn to pronounce the words yourself. You already have had some practice in pronouncing French words. Now you will be able to give these words an authentic French accent.

B. Objectives 3

Imitate orally l'accent tonique

C. Prerequisite Skills

Remind students of subskills 1A-D and 2.

PRESENTING INFORMATION

A. Content Presentation--Examples

Remember these tips when you do your exercises:

1. Do not pronounce the word until you are sure.
2. The accent tonique is on the last syllable unless there is a mute "e". If there is a mute "e" go to the preceding syllable.
3. Remember that the accent tonique is louder, stronger, and higher pitched than the preceding syllables.

EX: médécine
allé
beaucoup

PRACTICE AND FEEDBACK

A. Practice

Pronounce the following words raising your voice for the stressed syllable. You will record your pronunciation for the teacher.

1. le bateau
2. la pomme
3. pauvre
4. heureux
5. ils veulent
6. le cheval
7. petit
8. l'université
9. le périodique
10. l'opération
11. le printemps
12. l'immense
13. Le Luxembourg
14. ils marchent
15. la fantaisie
16. le vieillard

B. Embedded Test Items

Pronounce the following words raising your voice in the stressed syllable. You will record your pronunciation for the teacher.

1. la minuit
2. la verre
3. l'omelette
4. le lait
5. aujourd'hui
6. la barrière
7. arriver
8. la source
9. l'Italie
10. l'eau
11. décembre
12. magnifique

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students who did not complete or answer all the items will review both the practice exercises or the embedded tests in relation to their needs. Students who need further explanations will review the content presentation and, if need be, the content presentation on subskill 3.

B. Enrichment

Students who have completed the requirements of subskill 4, may review the pronunciation of the French "u", "oe"and "r" to increase your accuracy in pronunciation. Other students may continue to practice with words of increasing difficulty, especially polysyllabic words.

EX: la prononciation
certainement
la bibliothèque

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

You have seen some simple sentences, but you have not learned how to handle long sentences with more than two words. This pattern is basic to most French sentences, and will be used frequently throughout your study of this language. There are similarities in both English and in French for this pattern, but there are differences too. You will find that the differences are not difficult to learn.

B. Objectives 4

Detect aurally and indicate l'accent tonique binaire

C. Prerequisite Skills

Subskills 1A-D,2-3

PRESENTING INFORMATION

A. Content Presentation--Examples

Every intonation patterns consists of one or more pitch levels. Try saying "yes" in a low pitch, then a normal pitch, and finally a high pitch. French has four pitch levels as you can see.

highest

high

normal

low

Falls and rises in pitch can also be indicated by arrows:

↗ (rise) a rise in pitch

→ (level) neither rise nor fall but maintaining at the same level of pitch

↘ (fall) a fall in pitch heading toward the last syllable of a sentence.

Examples of the rise and fall, and pitch level of a French sentence is the following:

a. C'est intéressant.

b. Mais oui bien sûr.

c. Elle est là.

d. Il vient ce soir.

Notice that these sentences rise in one group and fall toward the end.

PRACTICE AND FEEDBACK

A. Practice

Listen to the following sentences as the teacher pronounces them. Notice how they rise and fall in pitch.

1. Vraiment, c'est beau.
2. Peut-être ici.
3. Allez bien vite.
4. Vas-y mon enfant.
5. C'est tout.
6. Ça va.
7. Mangez-le.
8. C'est à gauche.
9. Il est parti bien.
10. cent cinquante trois
11. Il allume une cigarette.
12. Derrière toi, il y a un monstre.
13. Le train arrive à six heures.
14. J'en veux trois.
15. C'est un fromage.
16. Nous allons à la bibliothèque.
17. L'examen n'est pas difficile.
18. Je vais rester pour travailler.
19. C'est un sujet intéressant.
20. Vous avez la clé dans la poche.

EMBEDDED TEST ITEMS

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each sentence will be repeated twice. Place a rising arrow (↗) on the highest pitched word or words, and a falling arrow (↘) on the final stressed word or words.

EX:

Vous avez mon stylo.

1. Non, il est Américain.
2. Papa regarde la télévision.
3. Il est à la bibliothèque.
4. Je lui donne une omelette.
5. Le téléphone sonne trop souvent.
6. Elle est arrivée ce matin.
7. L'examen est trop difficile.
8. Quand elle est là, tout va bien.
9. C'est en haut au première étage.
10. Demain soir à six heures.
11. Il vient demain soir.
12. C'est lui qui parle espagnole.

Responses

1. Non, il est Américain.
2. Papa regarde la télévision.
3. Il est à la bibliothèque.
4. Je lui donne une omelette.
5. Le téléphone sonne trop souvent.
6. Elle est arrivée ce matin.
7. L'examen est trop difficile.
8. Quand elle est là, tout va bien.
9. C'est en haut au première étage.
10. Demain soir à six heures.
11. Il vient demain soir.
12. C'est lui qui parle espagnole.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students who were unable to complete all the items will review both the practice exercises and the embedded items according to their needs. The following schema will be used in the practice:

Ecoutez: Vous avez mnn stylo.

Illustration: vous avez mon stylo.

B. Enrichment

Students who were able to complete all the items will practice imitating the accent tonique binaire in anticipation of the next subskill. Students may make up their own sentences for practice.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Now that you can detect the accent tonique binaire, you need to learn how to imitate this pattern, and make it a part of your French. Without an accurate imitation of the accent tonique binaire, your French will sound funny to the native speaker. This pattern will be used throughout your study of French, and must be mastered now.

B. Objectives 5

Imitate orally l'accent tonique binaire

C. Prerequisite Skills

Subskills 1A-D, 2-4

PRESENTING INFORMATION

A. Content Presentation--Examples

In order to imitate orally l'accent tonique binaire, you must understand the essential characteristics of this pattern. Two types exist: the normal-low-fall pattern, and the high-low-fall pattern. The normal-low-fall pattern is the most frequent pattern for statements. The drop to low pitch takes place usually between the next-to-last and the last syllable. Therefore, the last syllable is spoken in a low pitch.

Sometimes the drop to low pitch takes place within the last syllable which then carries both normal and low pitch together. When the phrase consists of only one syllable, both normal and low pitch, and the fall, are on that syllable.

EX: normal-low-fall C'est Marie.

high-low-fall C'est Marie.

normal-low Non.

PRACTICE AND FEEDBACK

A. Repeat the following sentences into the tape. Use the appropriate pattern.

1. Oui
2. Au revoir
3. Il lit le journal
4. Il fait chaud.
5. Elle lave la vaisselle.
6. Ça arrive souvent.
7. Nous l'avons preparée.
8. Vous vous y êtes amusés.

PRACTICE AND FEEDBACK

A. Practice

9. Elle donne un beau récital.
10. Elle tourne autour de la place.
11. Il est parti hier soir.
12. J'espère que non.
13. Je demande du café.
14. Il vient demain soir.
15. Leur examen est difficile.
16. Dites-moi maintenant.
17. C'est à vous de faire ça.
18. Partez tout de suite.
19. Il va venir mardi.
20. Quand elle est là, tout va très bien.

EMBEDDED TEST ITEMS

Pronounce the following sentences. You will record your pronunciation for the teacher. Use the appropriate pattern.

1. Il est cinq heures du matin.
2. Il fait beau aujourd'hui.
3. Il lit le journal.
4. Je vois l'autobus.
5. Voilà un monument.
6. Nous allons étudier.
7. Les touristes s'amusent.
8. Je veux du café.
9. Je le connais, ce garçon.
10. Il est gentil.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students who were unable to answer all the items in the practice exercise will be reviewed before taking the embedded test. Tutor-helpers are available to help.

B. Successful students will help remediate the students who did not complete the practice.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

There are still more complex sentences in French that you need before you will be able to fool a native speaker. You will find that the groupe rhythmique is similar to English, and will pose few problems. It seems that most languages in the Western world form their groupe rhythmique almost the same way.

B. Objectives 6

Define groupe rhythmique and break sentences into groupe rhythmique junctures

C. Prerequisite Skills

Subskills 1A-D, 2-5

PRESENTING INFORMATION

A. Content Presentation--Examples

If words are grouped into phrases, and phrases are grouped into ideas, it is the grouped ideas that form the groupe rhythmique. We human beings like to raise the pitch of our voices when we express an idea, and lower it in a falling pattern toward the end of the sentence.

EX: I speak French but I don't read it.

Notice that the rise forms a unified thought or idea, and the fall represents a unified thought or idea. In French, this same pattern exists.

EX: Je parle français mais je ne le lis pas.

Notice that we are no longer using simple sentences, but compound sentences. Complex sentences are handled in the same manner.

In order to distinguish between groupe rhythmique, look for the break in the idea or unified thought, and place a vertical line between them. The intonation pattern breaks at that point.

EX: Il déjeune | avec sa famille.

EX: Elle téléphone | et il sort.

PRACTICE AND FEEDBACK

A. Practice

Place a vertical line between the groupe rhythmique in each sentence.

1. La mère nomme le bébé.
2. Il laisse le frigidaire tout vide.
3. Je compte les oiseaux.
4. Marie regarde la télé et il la regarde.
5. Allez bien vite.
6. Les étudiants sont au travail.
7. Je vais oublier mon parapluie.
8. Si je vais, nous nous verrons.
9. Elle va le faire à cause de sa mère.
10. C'est en haut au deuxième étage.
11. Il dépense tout ce qu'il gagne.
12. Elle ne va pas le voir quand il passe.

Responses:

1. La mère nomme/le bébé.
2. Il laisse/le frigidaire tout vide.
3. Je compte/les oiseaux.
4. Marie regarde la télé/et il la regarde.
5. Allez/bien vite.
6. Les étudiants sont/au travail.
7. Je vais oublier/mon parapluie.
8. Si je vais,/nous nous verrons.
9. Elle va le faire/à cause de sa mère.
10. C'est en haut/au deuxième étage.
11. Il dépense/tout ce qu'il gagne.
12. Elle ne va pas le voir/quand il passe.

EMBEDDED TEST ITEMS Define: groupe rhythmique _____.

Place a vertical line between the groupe rhythmique in each sentence of the following paragraph.

La France est un petit pays plein de surprises. Par exemple, la France a beaucoup de régions qui sont des provinces traditionnelles. Chaque province a ses caractéristiques individuelles: son costume, ses chansons, ses danses, tout un folklore différent des autres. Les villages de Bretagne, à l'ouest de la France, ne ressemblent pas aux villages de l'Auvergne, qui est au centre. Les gens y sont différents; on n'y parle pas de la même façon. On reconnaît un Français à leur accent.

RESPONSE:

La France/est un petit pays/plein de surprises. Par exemple,/la France a beaucoup de régions/qui sont des provinces traditionnelles. Chaque province/a ses caractéristiques individuelles:/ son costume,/ses chansons,/ses danses,/tout un folklore différent des autres. Les villages de Bretagne,/à l'ouest de la France,/ne ressemblent pas/aux villages de l'Auvergne,/qui est au centre. Les gens/y sont différents;/on n'y parle pas/de la même façon. On reconnaît un Français/à leur accent.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students who were unable to complete the practice items will review the content presentation, and complete the following exercises:

Practice Exercise: items 1-7; 16-20

B. Enrichment

Students able to complete the practice and embedded test items will take two paragraphs from the textbook for practice.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Remember that an unpleasant or inaccurate intonation pattern may be comical to the native speaker listening to you. Also remember that the use of a correct division of a sentence into groupe rhythmique is pleasant to the native speaker. Have you ever listened to a radio or television announcer? He is trained to use the correct division of a sentence into stress groups or groupe rhythmique. Listen to the evening news, notice that the correspondants and the anchorpersons sound somewhat alike. These people have been especially trained to use a specific intonation pattern. You are getting this same kind of training, but your exercises are in French.

B. Objectives 7

Imitate orally correct groupe rhythmique junctures

C. Prerequisite Skills

Subskills 1A-D, 2-6

PRESENTING INFORMATION

A. Content Presentation--Examples

The groupe rhythmique signals either that we have finished what we were saying or that we have not yet finished, and there is more to come. Another way of understanding the groupe rhythmique is the use of numbers to indicate the pitch: 1=low; 2=mid; 3=high; and 4=highest pitch.

EX: 2 2 3 4 2 2 2 2 3 2 1
Robert va à Paris et il ne parle pas français.

Notice in the first groupe rhythmique (underlined) there is a steady rise, and a quick fall to signal the second groupe rhythmique. Native speakers hear this quick high pitch as a signal that there is more to come, do not stop listening. The low pitch at the end of the second groupe rhythmique says "stop."

You may add the rising arrow (↗) and the falling arrow (↘) to the number system for extra emphasis when you are listening to a sentence. The more you practice this pattern, the sooner it becomes a natural part of your French.

PRACTICE AND FEEDBACK

A. Practice

Record the following sentences for the teacher. Use either the arrow system or the number system to see where the groupe rhythmique begins or ends. Then begin your recording.

A. Practice

1. C'est Catherine qui visite la France.
2. Nous parlons aux artistes et Robert regarde les paquebots.
3. Elles préparent un panier et nous organisons un pique-nique.
4. Nous voulons chanter et il veut danser.
5. Vous allez au lycée et je vais a l'université.
6. Elle est grande mais je suis petit.
7. Il va visiter Paris et nous allons visiter le Québec.
8. Je suis mais vous êtes.

EMBEDDED TEST ITEMS

Record the following sentences for the teacher.

1. Il parle bien mais elle parle mieux.
2. Nicole est professeur mais Robert est artiste.
3. Tu habites une ferme et tu es fermier.
4. Je veux de la soupe et je veux du pain.
5. Je danse bien et elle est si jolie.
6. Je vais visiter le Québec, Rome, Madrid, et Paris.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students who were unable to complete all the items will repeat the content presentation, practice. Selected students will aid in the remediation in small groups.

B. Enrichment

Students able to complete all the items will select sentences for further practice from the textbook. Selected students will help in the remediation.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Declarative sentences are not the only type of sentences you will need to speak French. You need to know how to give commands. This pattern is not unlike the descending pattern you already know.

B. Objectives 8A

Define phrase impérative and identify the phrase impérative

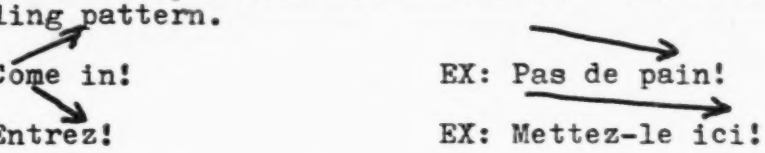
C. Prerequisite Skills

Subskills 1A-D,2-7

PRESENTING INFORMATION

A. Content Presentation--Examples

Mood or mode indicates a person's attitude toward the way in which he or she wishes to say something. If a person wishes to give a direct command, the mood is called imperative. In French, this is a phrase imperative. There is absolutely no difference between the two languages on this point. But, the intonation patterns are different. The French pattern is a falling pattern.



The patterns are exactly opposite: think of the French pattern also as a high-low-falling pattern.

EX:

If the command is long, the pitch may start on a high pitch, but descend in small steps to the last syllable. The final fall is also on the last syllable, as is the slight increase in loudness.

EX: 4 une
3 bière
2 s'il
1 vous plait!

EX: Donnez- moi le dictionnaire!

PRACTICE AND FEEDBACK

A. Practice

Define phrase imperative:

Listen to the teacher as he or she reads the following sentences. Notice the pattern.

1. Pas de pommes, s'il vous plait!
2. Preparez-moi trois sandwiches!
3. Donne-moi le livre!
4. Conduisez-moi a la gare!
5. Un apératif et un jus de fruit, s'il vous plait!

EMBEDDED TEST ITEMS

Sentences that express commands in French are _____.
Circle the sentences that are phrase imperative.

1. Téléphone-moi!
2. Allez-y, s'il vous plait!
3. Le couvert, vite!
4. Une baguette, deux croissants, ça c'est bon!

RESPONSES: All sentences are circled except item 4.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students unable to complete the practice or test items will review the content presentation and the examples carefully. Then they will retake the test.

B. Enrichment

Begin the imitation phase of the imperative sentences.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

The interrogative pattern has a lot in common with English patterns; however, there are differences that must be identified. These differences will not sound strange, and some even occur in some Americans who live in the Northeast.

B. Objectives 88

Define and identify the phrase interrogative.

C. Prerequisite Skills

Subskills 1A-D, 2-7

PRESENTING INFORMATION

A. Content Presentation--Examples

There are two main kinds of interrogative sentences: a simple kind in which a statement is turned into a question, or inverts (turns around) the subject-verb sequence, and that can be answered by Yes or No; the second type results in a question that asks for information, and begins with an interrogative word.

EX: Avez-vous une auto? Oui, j'ai une auto.

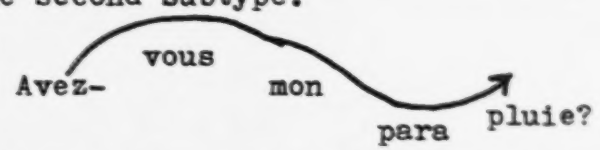
EX: Où allez-vous? Oh, je vais à Montréal.

The intonation pattern in the first type is the ascending pattern or normal-high-rise or normal-high-mid-rise. Both patterns are used in the two subtypes:

NO INVERSION		INVERSION	
4	auto?	4	vous
3	Vous avez une	3	avez- une
2		2	au to?
1		1	

The second type of interrogative sentence uses the same pattern as the second subtype.

EX:



Therefore, there are really two patterns to remember. The high rise pattern of the question that does not begin with an interrogative word or results from inversion, and the normal-high-mid-rise pattern. Remember est-ce-que will use the ascending pattern used for non-inverted sentences.

PRACTICE AND FEEDBACK

A. Practice

Listen to the following sentences. Listen to the interrogative pattern. Your teacher will read them for you.

1. Je peux vous aider?
2. Vous avez du café?
3. Il pleut?
4. Vous permettez?
5. Etes-vous Canadien?
6. Quand allez-vous en ville?
7. Pourquoi mange-t-il mon dessert?
8. C'est lui qui gagne?
9. Il part aujourd'hui?
10. Combien coûte-il?

EMBEDDED TEST ITEMS

Define phrase interrogative:

Listen to the following sentences. Mark the interrogative sentences with a question mark. Leave blank all other items. Now start the tape.

1. Il va au lycée
2. Allez-vous au bureau
3. C'est une blonde
4. Nous allons au parc
5. Lisette a du pain
6. Qui a les cannes à peches
7. Marc est content de te voir

RESPONSES: items 1,2,and 6 require a question mark.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students unable to complete the practice, and the embedded test items will go to page 77, Le Français à Decouvrir. The teacher will read the sentences in sections A,C,E, and G as they are presented in the text. After reviewing the patterns and the content presentation, the students will return to practice.

B. Enrichment

Students able to complete the practice and test items will go to pages 87-88, Sections G and J in Le Français à Decouvrir.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Now that you know how the direct commands are made in French, its now your turn to pronounce the words yourself. Remember that a great part of human speech is asking, requesting, or demanding things. Your knowledge of this language would be incomplete without them. Also this pattern is used in questions that begin with an interrogative word, subskill 8B.

B. Objectives 9A

Imitate orally the phrase impérative.

C. Prerequisite Skills

Subskills 1a-d, 2-7, 8A

PRESENTING INFORMATION

A. Content Presentation--Examples

We saw in the previous lesson that the high-low-fall pattern is used in commands. In this pattern the first syllable is on a high pitch, and the last is on a low pitch. The final fall is also on the last syllable, as in the slight increase in loudness. All the syllables between the first, and the last may be on high pitch.

EX: Mettez-le!

or the pitch may start high but descend in small steps to the next-to-last syllable.

EX: une omelette s'il vous plait!

A two-syllable phrase has a rapid drop from high to low.

EX: En trez!

PRACTICE AND FEEDBACK

A. Practice

Listen to the following sentences as the teacher reads them:

1. Taxi, conduisez-moi à l'aéroport, s'il vous plaît.
2. Dépêche-toi, Robin.
3. Montrez-nous.
4. Le plein, s'il vous plaît.
5. Un kilo de pommes, s'il vous plaît.
6. Un apéritif, s'il vous plaît.
7. Téléphonez-moi tout de suite.
8. Prenez l'autobus.

EMBEDDED TEST ITEMS

Pronounce the following sentences. You will tape your pronunciation of the phrase imperative for the teacher.

1. Tapez-moi cette lettre, s'il vous plait.
2. Envoyez-nous un paquet, s'il vous plait.
3. Deux cartes, s'il vous plait.
4. Appelez Police-Secours.
5. Mange-le!
6. Regardez!
7. Travaillez dur!
8. Partons maintenant.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students unable to complete the practice items will return to content presentation for review. Upon completion, they will begin practice, and finally take the embedded test again.

B. Enrichment

Students will identify sentence patterns in the reading passages in the regular text. These sentences will provide more varied items.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

Now its your turn to ask questions.

B. Objectives 9B

Imitate orally the phrase interrogative

C. Prerequisite Skills

Review subskill 8B

EX: êtes-vous Canadien?
vous êtes Canadien?
est-ce que vous êtes Canadien?

Subskills 1A-D,2-7,8B

PRESENTING INFORMATION

A. Content Presentation--Examples

Interrogative sentences have two very distinct sound. There is the rising pattern, and a spiralling pattern. If the sentence is not inverted, you will use a rising pattern even with est-ce que. . . . The spiralling pattern is used with questions that require information as an answer, and not "yes" or "no". Yes or no questions with only the interrogative intonation pattern is very informal, and is the only signal that the sentence is a question. You must start at a normal pitch, rise to a high pitch, and hold it there. On the other hand, the information type questions require you to start at normal pitch, rise quickly, ascend to a mid-level pitch, and rise slightly. The interrogative expression such as QUI, QUAND, OÙ, COMMENT, COMBIEN, POURQUOI, QUE, or QUEL may be the only signal to indicate that the sentence is a question. Look out for these expressions at the beginning of the sentence so that you can begin a correct pattern.

PRACTICE AND FEEDBACK

A. Practice

Listen to the teacher as he or she reads the following sentences:

1. Vous me faites un peu de place?
2. Avez-vous la clé?
3. Tu sors aujourd'hui?
4. Est-ce que l'autobus arrive?
5. Prends-tu du thé?
6. Combien coûte cette écharpe?
7. Pourquoi voulez-vous sortir?
8. Vous travaillez au cinéma?
9. Comment allez-vous?
10. Quel âge as-tu?

EMBEDDED TEST ITEMS
Record the following sentences for the teacher.

1. Où est votre femme?
2. Quel jour est-ce?
3. Vous voulez m'accompagner?
4. As-tu besoin d'un dictionnaire?
5. Allez-vous à la bibliothèque?

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students unable to complete the practice exercises, and the test items will re-read the content presentation, go to pages 87-88 in the textbook for more practice. The teacher will transform section G. After completion of this review, the students will take the test.

B. Enrichment

Students able to complete the exercises and test items will go to Leçon Cinq, pp. 90-92, and begin vocabulary study.

PREINSTRUCTIONAL ACTIVITIES

A. Motivation

This is your last session on intonation patterns. After you have completed this session, you will notice a real improvement in both your reading, and in your intonation. You will notice that the paragraphs are not as long as before, and that you read with more smoothness.

B. Objectives 10

Detect aurally and imitate orally declarative (l'accent tonique), imperative, and interrogative intonation patterns in French sentences.

C. Prerequisite Skills

Subskills 1A-D, 2-9A,9B

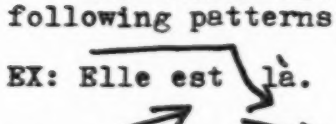
PRESENTING INFORMATION

A. Content Presentation--Examples

This is a general review of techniques that you may need to do well on the last examination. The following notes should help you.

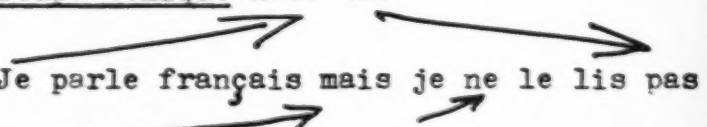
1. The French accent is generally on the last syllable except when the word ends in "e", you go to the preceding syllable. EX: table, Paris

2. Declarative sentences or groupe tonique have the following patterns.

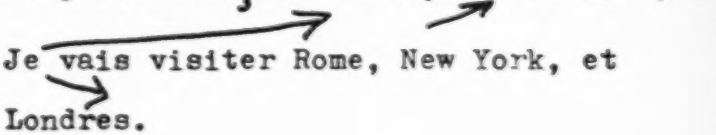


EX: Elle est là.

EX: Il vient ce soir.



EX: Je parle français mais je ne le lis pas



EX: Je vais visiter Rome, New York, et Londres.

3. Imperative sentences have the following pattern.

EX: Pas de lait

EX: Sortez

4. Interrogative patterns are:

EX: Vous avez une auto?

EX: Avez-vous une auto?

PRACTICE AND FEEDBACK

A. Practice

Repeat these sentences into the recorder; play back your work, and see if your intonation pattern is correct.

1. C'est joli.
2. Vous allez a Paris?
3. Où allez-vous?
4. C'est moi qui parle espagnol.
5. Je veux du café, des croissants, et de la confiture.
6. Ça arrive souvent.
7. Nous visitons le musée.
8. Passe-moi le beurre, s'il vous plait.

PRETEST-POSTTEST

Record the following paragraph or the following dialogue for the teacher. Choose only one.

Maurice est un garçon normand. Il habite une ferme en Normandie près de Rouen. A la ferme, il y a des vaches et des poules. Il n'y a pas de moutons. Maurice va a un lycée dans un petit village. La vie du petit village est bien différente de la vie de la grande capitale, Paris.

___As-tu de l'argent, Maurice?
___Moi, de l'argent? Non, je n'ai pas d'argent.
___Tu es toujours fauché. Dommage!
___Oui, mais ou pouvons nous aller?
___Nous pouvons marcher sur les quais de la Seine.
___Oh! Regarde les péniches!
___Comme c'est pittoresque.

FOLLOW THROUGH ACTIVITIES

A. Remediation

Students unable to complete this module will be paired with a better student. These students can turn to pages 18, 31, 40, 60, and 62 to practice intonation patterns in Le Français à Découvrir, Helstrom and Metz.

B. Enrichment

Students able to complete this module will begin the reading passage, page 106-107 La Cuisine Française, in Le Français à Découvrir.

TESTS

ENTRY BEHAVIORS TEST

I. Circle the noun or pronoun in the following sentences:

1. Le parc n'est pas beau.
2. Ils mangent.
3. Mangez avec nous.
4. une omelette
5. bon appétit
6. Vois-tu?
7. Montre-moi.
8. Ce n'est pas tout.
9. Ferme la porte.
10. Ce stylo est rouge.

II. Circle the verb in the following sentences:

1. Je ne sais pas.
2. Tu es intelligente.
3. Voilà Jean-Paul.
4. Regarde!
5. Tu as une idée excellente.
6. Ma mère arrive bientôt.
7. Ils raconte les batailles.
8. Comptez jusqu'à cinq
9. C'est aujourd'hui lundi.
10. Je m'appelle Henri.

III. Circle the adverb in the following sentences:

1. Tu es vraiment fou.
2. Tu as assez mangé.
3. Il y a beaucoup de villes aux Etats-Unis.
4. Ce n'est pas tout.
5. Elle m'écrit souvent.
6. Je comprends facilement.
7. Elle joue le mieux.
8. Je vais sortir demain.
9. Viens tout de suite.
10. Je vais bien.

IV. Circle the adjective in the following sentences:

1. Elle est jolie.
2. J'ai une bonne nouvelle pour toi.
3. Michel a dix-sept ans.
4. Je suis heureux de faire votre connaissance.
5. C'est un bel arbre.
6. Il est énorme.
7. La valise est brune.
8. Je veux de l'eau froide.
9. Il y a sept pièces.
10. C'est une excellente idée.

ANSWERS:

I.	II.	III.	IV.
1. parc	1. sais	1. vraiment	1. jolie
2. ils	2. es	2. assez	2. bonne
3. nous	3. voilà	3. beaucoup	3. dix-sept
4. omelette	4. regarde	4. tout	4. heureux
5. appétit	5. as	5. souvent	5. bel
6. tu	6. arrive	6. facilement	6. énorme
7. moi	7. raconte	7. le mieux	7. brune
8. ce	8. comptez	8. demain	8. froide
9. porte	9. est	9. tout de suite	9. sept
10. stylo	10. appelle	10. bien	10. excellente

EMBEDDED TESTS

SUBSKILL 2

Define the term l'accent tonique.
Listen to the tape (if no tape is provided the teacher will pronounce the words). Each word will be pronounced three times. Place an accent mark (') upon the syllable that is stressed.

1. Aime
2. Prennent
3. Dormez
4. Robe
5. Bouton
6. Blanc
7. Salade
8. Fromage
9. Derrière
10. Dictionnaire
11. Noel
12. Exceptionnellement

The answers are in red ink. L'accent tonique is the normal French accent when you are speaking without emotion or strong emphasis or contrast.

SUBSKILL 3

Pronounce the following words raising your voice in the stressed syllable. You will record your pronunciation for the teacher.

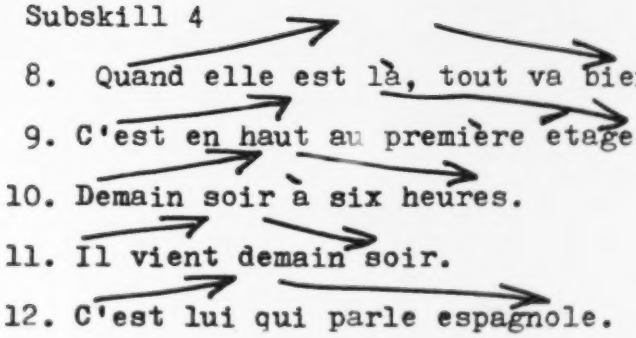
1. la minuit
2. la verre
3. l'omelette
4. le lait
5. aujourd'hui
6. la barrière
7. arriver
8. la source
9. l'Italie
10. l'eau
11. décembre
12. magnifique

SUBSKILL 4

Listen to the tape (if no tape is provided, the teacher will pronounce the words). Each sentence will be repeated twice. Place a rising arrow (↗) on the highest pitched word or words, and a falling arrow (↘) on the final stressed word or words. EX: Vous avez mon stylo.

1. Non, il est Américain.
2. Papa regarde la télévision.
3. Je lui donne une omelette.
4. Il est à la bibliothèque.
5. Le téléphone sonne trop souvent.
6. Elle est arrivée ce matin.
7. L'examen est trop difficile.

Subskill 4



8. Quand elle est là, tout va bien.
9. C'est en haut au première etage.
10. Demain soir à six heures.
11. Il vient demain soir.
12. C'est lui qui parle espagnole.

The answers are in black ink.

SUBSKILL 5
Pronounce the following sentences. You will record your pronunciation for the teacher. Use l'accent tonique binaire.

1. Il est cinq heures du matin.
2. Il fait beau aujourd'hui.
3. Il lit le journal.
4. Je vois l'autobus.
5. Voilà un monument.
6. Nous allons étudier.
7. Les touristes s'amusent.
8. Je veux du café.
9. Je le connais, ce garçon.
10. Il est gentil.

SUBSKILL 6
Define the term groupe rhythmique.
Place a vertical line between the groupe rhythmique in each sentence of the following paragraph.

La France/est un petit pays/plein de surprises. Par exemple,/ la France a beaucoup de régions/qui sont des provinces traditionnelles. Chaque province/a ses caractéristiques individuelles:/son costume,/ ses chansons,/ses danses,/tout un folklore différent des autres./ Les villages de Bretagne,/à l'ouest de la France,/ne ressemblent pas/aux villages de l'Auvergne,/qui est au centre. Les gens/ y sont différents;/on n'y parle pas/de la même façon. On reconnaît un Français/à leur accent.

The answers are in red ink. Groupe rhythmique is any part of a sentence that expresses a unified idea or thought.

SUBSKILL 7
Record the following sentences for the teacher. Use the correct groupe rhythmique.

1. Il parle bien mais elle parle mieux.
2. Nicole est professeur mais Robert est artiste.
3. Tu habites une ferme et tu es fermier.
4. Je veux de la soupe et je veux du pain.
5. Je danse bien et elle est si jolie.
6. Je vais visiter le Québec, Rome, Madrid, et Paris.

SUBSKILL 8A

The French term for sentences that express commands is _____.
phrase imperative

Circle the sentence which is a phrase impérative.

1. Telephone-moi!
2. Allez-y, s'il vous plait!
3. Le couvert, vite!
4. Une baguette, deux croissants, ca c'est bon!

Answers: phrase imperative
1, 2, 3 are circled.

SUBSKILL 8B

Define the term Phrase interrogative: Phrase interrogative are sentences that ask questions.

Listen to the following sentences. Mark the interrogative sentences with a question mark. Leave blank all other. Now start the tape.

Script (Tape)

1. Il va au lycée?
2. Allez-vous au bureau?
3. C'est une blonde.
4. Nous allons au parc
5. Lisette a du pain.
6. Qui a les cannes à pêches?
7. Marc est content de te voir

The answers are provided.

SUBSKILL 9A

Record the following sentences for the teacher.

1. Tapez-moi cette lettre, s'il vous plait.
2. Envoyez-nous un paquet, s'il vous plait.
3. Deux cartes, s'il vous plait.
4. Appelez Police-Secours.
5. Mange-le!
6. Regardez!
7. Travaillez dur!
8. Partons maintenant.

SUBSKILL 9B

Record the following sentences for the teacher.

1. Où est votre femme?
2. Quel jour est-ce?
3. Vous voulez m'accompagner?
4. As-tu besoin d'un dictionnaire?
5. Allez-vous à la bibliothèque?

PRETEST-POSTTEST

Record the following paragraph or the following dialogue for the teacher. Choose only one.

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__Comme c'est pittoresque.